

TRIO.

Violino.

K. J. Bischoff, 5^{tes} Werk.

Adagio.

Adagio. Musical score for Violino. The section begins with a treble clef, key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Adagio'. The score consists of four staves. The first staff starts with a first finger fingering (1) and a piano-piano (pp) dynamic. The second staff includes a piano (p) dynamic and an 'espress.' (expressive) marking. The third staff features a piano (p) dynamic and a 'cresc.' (crescendo) marking. The fourth staff includes a 'ten.' (tension) marking and a piano (p) dynamic. The section concludes with a fortissimo (f) dynamic and a 'pizz.' (pizzicato) marking.

Allegro vivace.

Allegro vivace. Musical score for Violino. The section begins with a treble clef, key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro vivace'. The score consists of eight staves. The first staff starts with a piano (p) dynamic and a 'poco rall.' (poco rallentando) marking. The second staff includes a first finger fingering (1), a piano (p) dynamic, and an 'arco' (arco) marking. The third staff features a piano (p) dynamic and a 'pizz.' (pizzicato) marking. The fourth staff includes a piano (p) dynamic and a 'cresc.' (crescendo) marking. The fifth staff features a fortissimo (ff) dynamic. The sixth staff features a mezzo-forte (mf) dynamic. The seventh staff features a fortissimo (ff) dynamic. The eighth staff features a fortissimo (ff) dynamic and a first finger fingering (1). The section concludes with a fortissimo (ff) dynamic.

Violino.

Violino musical score page 4, featuring 12 staves of music. The score includes various dynamics and articulations:

- Staff 1: *p dol.* (piano, dolce), *pp* (pianissimo), *1* (first ending).
- Staff 2: *espress.* (espressivo), *1* (first ending), *3* (third ending).
- Staff 3: *dol.* (dolce).
- Staff 4: *f* (forte), *3* (third ending).
- Staff 5: *p* (piano), *1* (first ending), *3* (third ending).
- Staff 6: *pp* (pianissimo), *1* (first ending).
- Staff 7: *ppp* (pianississimo), *p* (piano), *cresc.* (crescendo).
- Staff 8: *cen* (crescendo), *do* (diminuendo), *f* (forte), *ff* (fortissimo).
- Staff 9: *2* (second ending).
- Staff 10: *dim.* (diminuendo), *pp* (pianissimo), *f* (forte).

The score concludes with a double bar line and repeat signs.

Violino.

5

Violino musical score page 5. The page contains 13 staves of music in G major (one sharp) and 3/4 time. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: *ff*

Staff 2: *pp sempre*

Staff 3: *cresc.*

Staff 4: *ff*

Staff 5: *pp* *cresc.*

Staff 6: *fz* *ff*

Staff 7: *espress.*

Staff 8: *f* *fz* *ff* *pp*

Staff 9: *pp* *pp* *pp*

Staff 10: *cresc.* *f*

Staff 11: *dim.* *p* *pp* *ppp* *pizz.*

Staff 12: *2*

Staff 13: *1* *2* *2* *2*

Violino.

Violino score page 6. The page contains 12 staves of music. The key signature is one flat (B-flat). The tempo is marked *rit.* at the beginning. The dynamics include *p*, *pp*, *espress.*, *fz*, *a tempo.*, *molto rall.*, *p*, *espress.*, *cresc.*, *dim.*, *pp*, *cresc.*, *f*, *ff*, *pp*, *espress.*, and *dol.*. The music features various melodic lines, some with slurs and ties, and some with fingerings indicated by numbers 1 and 2.

Violino.

Violino score page 19. The page contains 12 staves of music. The key signature is one flat (B-flat). The dynamics include *f*, *ff*, *espress.*, *cresc.*, *p*, *cresc.*, *f*, *ff*, *espress.*, and *dol.*. The music features various melodic lines, some with slurs and ties, and some with fingerings indicated by numbers 1 and 2.

Violino.

Violino score for page 18, measures 1-12. The music is in G major (one sharp) and 2/4 time. It features a variety of dynamic markings and articulations. Measures 1-4 are marked *p*. Measures 5-8 are marked *espress.* and *fz*. Measures 9-12 are marked *pp*. The piece concludes with a *rall.* and *a tempo.* marking.

p *espress.* *fz* *pp* *espress.* *fz* *p* *p* *f* *p* *f* *p* *f* *p* *f* *ff* *espress.* *p* *rall.* *a tempo.* *lento.*

Violino.

Violino score for page 7, measures 1-12. The music is in G major (one sharp) and 2/4 time. It features a variety of dynamic markings and articulations. Measures 1-4 are marked *f*. Measures 5-8 are marked *espress.* and *pp*. Measures 9-12 are marked *ppp* and *ff*. The piece concludes with a *veloce* marking.

f *espress.* *pp* *ppp* *ff* *pp cresc.* *ff* *ff* *ff* *sp* *p dim.* *ppp* *pp*

Violino.

Adagio.

Una corda -

sul g-

espress.

dim. rall.

p leggiero

cresc.

sf

Violino.

ff

pp

ff

pp

cresc.

f dim.

dim. e rall. pp

a tempo.

ff

ff

p dol.

Violino.

Violino score for page 16, measures 1-12. The music is in G major (one sharp) and 4/4 time. It features a variety of dynamics including *pp*, *ff*, *p*, *fz*, *f*, *p*, *espress.*, and *fz*. The notation includes eighth notes, quarter notes, and half notes, with some passages marked with a '2' indicating a second ending.

Violino. a tempo.

Violino score for page 17, measures 1-12. The music continues in G major and 4/4 time. It includes dynamic markings such as *dim. e rallent. assai espress.*, *a tempo*, *f*, *p*, *rall.*, *espress.*, *cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *dim. p*, *pp*, *poco diminuendo*, *pp*, and *ppp*. The notation features sixteenth notes, eighth notes, and quarter notes, with some passages marked with a 'b' indicating a breath mark.

Violino.

Anmerkung des Componisten.

Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{5}{8}$ Takte (eine anscheinend naturwidrige Taktart) componirt zu sehen. Der Verfasser erlaubt sich daher die Bemerkung: In der Dichtkunst haben wir die unzähllichsten Beispiele (aus alter und neuer Zeit) zusammengesetzter Rhythmen, ohne unser Ohr dadurch verletzt zu fühlen. Warum soll der Musiker nicht gleiches versuchen, indem er den 2 und 3 theiligen Rhythmus zusammensetzt und einen 5 theiligen daraus bildet.

Bei diesem Scherzo ist der 3 theilige vor dem 2 theiligen Rhythmus gesetzt, daher $\overset{1}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{3}} \overset{1}{\underset{\cdot}{2}} = \overline{1} \overline{2} \overline{3} \overline{4} \overline{5}$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\overset{1}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{3}} \overset{1}{\underset{\cdot}{2}}$ und dabei das 3^e Achtel stets als Auftakt behandeln; sei die Schreibart ♪ ♪ ♪ oder ♪ ♪ ♪ stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:



Scherzo. *Allegretto.* *a tempo.*

pp sempre staccato *rall. pp*

Musical score for "The Merry Widow" by Franz Lehár, featuring a piano solo. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It includes dynamic markings (f, pp, p, sf), articulation (accents, trills), and tempo changes (rall., a tempo.).

Violino.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of ten staves of music, all in G major (one sharp) and 3/4 time. The notation is written in a single system, with each staff containing a continuous line of music. The piece begins with a forte (f) dynamic and a series of eighth and sixteenth notes, some beamed together. It features a variety of dynamics, including piano (p), mezzo-forte (mf), fortissimo (ff), and a decrescendo (dim.). There are also accents and slurs used to indicate phrasing. The piece concludes with a final measure marked with a '1', suggesting a first ending or a specific fingering. The overall style is that of a classical piano study, focusing on technical skill and musical expression.

Violino.

Violino score for page 14, measures 1-12. The music is in G major (one sharp) and 4/4 time. It features a variety of dynamics including *p*, *f*, *sp*, *ff*, and *p*. The piece includes several first endings marked with '1' and a second ending marked with '2'. The tempo is marked *a tempo*. The score concludes with a *cresc.* marking.

Violino.

Violino score for page 11, measures 1-12. The music is in G major (one sharp) and 4/4 time. It features a variety of dynamics including *rall.*, *pp*, *ff*, *p*, *pp*, *f*, *ff*, *p*, *f*, *pp*, *f*, *ff*, *p*, *pp*, *rall.*, *a tempo*, *con gran espressione*, and *p*. The piece includes several first endings marked with '1', '2', and '3'. The tempo is marked *a tempo*. The score concludes with a *con gran espressione* marking.

Violino.

Violino score for page 12, featuring ten staves of music. The key signature is B-flat major (two flats). The score includes various dynamics: *pp* (pianissimo), *f* (forte), *p* (piano), *pp*, *Con gran espress.* (with great expression), *pp*, *1.* and *2.* (first and second endings), *pp*, *ff* (fortissimo), *p*, *ff*, *f*, *ff*, *dim.* (diminuendo), *a tempo.* (at tempo), *rall.* (ritardando), and *pp*. The music includes trills, slurs, and repeat signs.

Violino.

Violino score for page 13, featuring seven staves of music. The key signature is B-flat major. Dynamics include *p* (piano), *fz* (forzando), *ff* (fortissimo), and *pp sempre* (pianissimo sempre). The music includes slurs, ties, and repeat signs.

Allegro.
Finale.

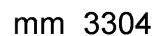
Finale section of the Violino score for page 13, featuring five staves of music. The key signature is B-flat major. Dynamics include *ff* (fortissimo), *p* (piano), *f* (forte), *p*, *sp* (sforzando), *p*, *ff*, *p*, and *ff*. The music includes slurs, ties, and repeat signs.



Viola.

K. J. Bischoff, 5^{tes} Werk.

Adagio.



Viola.

p dol. *pp* *espress.* *f* *dim* *pp* *f*

cen - do

a tempo.

Viola.

ff *p dol.* *espress.* *fz* *p* *f* *pp* *f* *ff* *dol.* *p* *rall.* *espress.* *lento*

Viola.

1

ff *fz* *p* *f* *p* *f* *p* *espress.* *fz* *p* *pp* *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp* *cresc.* *f* *dim.p* *dim. e rall.* *pp*

2

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of 12 staves of music, arranged in a system. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. Dynamic markings are used throughout to indicate changes in volume, including *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *p* (piano), *ff*, *fz* (forzando), *pp*, *ppp* (pianississimo), and *pizz.* (pizzicato). Articulation is also indicated by accents and slurs. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The notation is arranged in a system of 12 staves, with the first staff being the treble clef and the subsequent staves being bass clefs. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. Dynamic markings are used throughout to indicate changes in volume, including *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *p* (piano), *ff*, *fz* (forzando), *pp*, *ppp* (pianississimo), and *pizz.* (pizzicato). Articulation is also indicated by accents and slurs. The notation includes various musical symbols such as notes, rests, and bar lines.

Viola.

pp rit. espress. fz a tempo. dim. rall. molto p pp cresc. f ff pp ff

Viola.

cresc. f p mf p f p f p f p ff dim. 4 f pp 2

Viola.

Allegro.

Finale.

731

Viola.

731

Viola.

Adagio.

espress.

f

dim. rall.

stacc.

Viola.

pizz.

pp arco

p con gran espress.

pp

pp

ff p ff p

f ff

a tempo.

pp

p

fz fz fz

pp sempre

ff pizz.

Viola.

p

a tempo.

rall.

pp

ff

pp

f

fpp

fpp

f

f

f

a tempo.

rall.

p con gran espress.

1.

2.

pp

f

Viola.

f

p

f

p

espress.

cresc.

f

ff

p

dim.

a tempo.

rall.

assai

pizz.

arco

p

rall.

Viola.

a tempo.

legato

cresc.

f

p

f

p

f

p

dim.

p

pp

espress.

staccato assai

poco a poco diminuendo

pp

ppp

Viola.

Anmerkung des Componisten.

Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{5}{8}$ Takte (eine anscheinend naturwidrige Taktart) componirt zu sehen. Der Verfasser erlaubt sich daher die Bemerkung: In der Dichtkunst haben wir die unzähligen Beispiele (aus alter und neuer Zeit) zusammengesetzter Rhythmen, ohne unser Ohr dadurch verletzt zu fühlen. Warum soll der Musiker nicht gleiches versuchen, indem er den 2 und 3 theiligen Rhythmus zusammensetzt und einen 5 theiligen daraus bildet.

Bei diesem Scherzo ist der 3 theilige vor dem 2 theiligen Rhythmus gesetzt, daher $\hat{1} \hat{2} \hat{3} \hat{1} \hat{2} = \hat{1} \hat{2} \hat{3} \hat{4} \hat{5}$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\hat{1} \hat{2} \hat{3} \hat{1} \hat{2}$ und dabei das 3^{te} Achtel stets als Auftakt behandeln; sei die Schreibart oder stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:

$$\frac{3}{8} \frac{2}{8} \text{ }$$

Allegretto.

Scherzo.

pp sempre staccato

rall.

a tempo.

pp

f

pp

a tempo.

f rall.

pp

f

p

f rall.

f

p

pp

f

fz

fz

fz

Violoncello.

a tempo.

ff *cresc.* *p* *espressione* *ff* *cresc.*

TRIO.
Violoncello.

K. J. Bischoff, 5tes Werk.

Adagio.

pp *cresc.* *ten.* *p* *pp* *ppp* *accél.* *f* *poco rall.* *pizz.* *pp arco* *ff* *mf*

Allegro vivace.

p *a tempo.* *poco rall.* *pizz.* *pp arco* *ff* *mf*

Violoncello.

dol. *pp*
espress.
f
pp
ppp
p *cres - - - cen - -*
f *ff*
dim. *pp* *f*

Violoncello.

pp *espress.* *fz*
p *fz* *fz*
p
f *p*
p *f*
p *f*
f
ff
dim. *pp*
rall. *lento*

Violoncello.

1 2 3 4 5

ff *pp* *pp* *ff* *pp*

p *cresc.*

f *dim.* *p*

dim. e rall. *pp*

a tempo. *ff* *ff*

ff *ff*

p dol.

p *espress.* *f*

Violoncello.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of ten staves of music, arranged in five pairs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff', 'pp', and 'cresc.'. The piece is characterized by its flowing, melodic lines and intricate harmonic textures. The first staff begins with a forte (ff) dynamic, followed by a piano (pp) section. The music then builds up, with a crescendo (cresc.) leading to a forte (ff) section. The piece concludes with a final crescendo (cresc.) and a forte (f) dynamic.

Violoncello.

Violoncello score page 4. The page contains ten staves of music. The first staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It includes dynamic markings *p*, *pp*, *ppp*, and *pizz.*. The second staff is marked *arco* and *pp*. The third staff includes *rit.* and *espress.*. The fourth staff has *fz* and a first ending bracket. The fifth staff is marked *a tempo.* and *dim. rall. molto*. The sixth staff has *p*. The seventh staff has *pp*. The eighth staff has *cresc.* and *ff*. The ninth staff has *ff* and *pp*. The tenth staff has *espress.*. The page number 731 is at the bottom.

Violoncello.

Violoncello score page 13. The page contains ten staves of music. The first staff has a first ending bracket. The second staff has *pp*. The third staff has *ff* and *p*. The fourth staff has *fz*, *p*, *p*, *f*, and *p*. The fifth staff has *f* and *p*. The sixth staff has *f* and *p*. The seventh staff has *f* and *p*. The eighth staff has *fz*, *p*, *pp*, and *ff*. The ninth staff has *p* and *ff*. The tenth staff has *ff*. The page number 731 is at the bottom.

Violoncello.

Violoncello score for page 12, measures 1-12. The music is in bass clef with a key signature of two flats. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *cresc.*, *f*, *mf*, and *ff*. A first ending bracket is present over measures 5-6.

Violoncello.

Violoncello score for page 5, measures 1-12. The music continues in bass clef with a key signature of two flats. It includes complex rhythmic figures and dynamic markings such as *f*, *pp*, *una corda*, *ppp*, *ff*, *p cresc.*, *veloce*, *ff*, *ffp*, *dim.*, and *ppp*. A first ending bracket is present over measures 5-6, and a second ending bracket is present over measures 10-11.

Violoncello.

Adagio.

Violoncello score for Adagio section, measures 1-12. The music is in 2/4 time, key of B-flat major. It begins with a *p* (piano) dynamic. The first staff features a melodic line with a *una corda* marking. The second staff contains a rapid sixteenth-note passage. The third staff continues the melodic line. The fourth staff has a *f* (forte) dynamic and a *dim. rall. staccato* marking. The fifth staff continues the melodic line. The sixth staff has a *ff* (fortissimo) dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *espress.* (expressive) marking. The twelfth staff has a *cresc.* (crescendo) marking and ends with a *ff* dynamic.

Violoncello.

Allegro.

Finale.

Violoncello score for Finale section, measures 1-12. The music is in 2/4 time, key of B-flat major. It begins with a *ff* (fortissimo) dynamic. The first staff has a *p* (piano) dynamic. The second staff has a *f* (forte) dynamic. The third staff has a *p* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *pp* (pianissimo) dynamic.

Violoncello.

Violoncello score for page 10, measures 731-800. The music is in bass clef with a key signature of two flats. It features various dynamics including *p*, *fz*, *tr*, *pp pizz.*, *pp arco*, *p con gran espress.*, *pp*, *ff*, *p*, *7*, *a tempo.*, *rall.*, *pp*, *p*, *pp sempre*, *fz*, *ff*, and *ppizz.* at the end.

Violoncello.

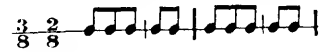
Violoncello score for page 7, measures 801-870. The music is in bass clef with a key signature of two flats. It features various dynamics including *a tempo.*, *dim. e rall. assai*, *pizz.*, *arco*, *a tempo.*, *p*, *rall. legato*, *dol.*, *cresc.*, *f*, *p*, *f*, *p*, *f*, *p*, *dim.*, *cresc.*, *p*, *pp*, *espress.*, *legato assai*, *1*, *2*, *3*, *poco a poco dim.*, *pp*, and *ppp* at the end.

Violoncello.

Anmerkung des Componisten.

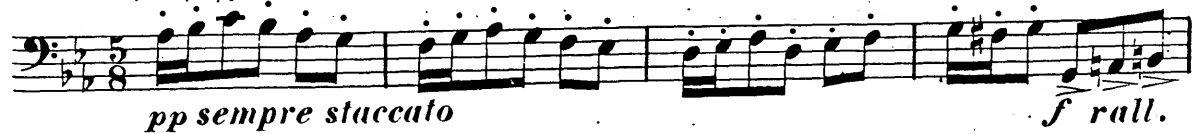
Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{5}{8}$ Takte (eine anscheinend naturwidrige Taktart) componirt zu sehen. Der Verfasser erlaubt sich daher die Bemerkung: In der Dichtkunst haben wir die unzähllichsten Beispiele (aus alter und neuer Zeit) zusammengesetzter Rhythmen, ohne unser Ohr dadurch verletzt zu fühlen. Warum soll der Musiker nicht gleiches versuchen, indem er den 2 und 3 theiligen Rhythmus zusammensetzt und einen 5 theiligen daraus bildet.

Bei diesem Scherzo ist der 3 theilige vor dem 2 theiligen Rhythmus gesetzt, daher $\overset{\wedge}{1}\overset{\wedge}{2}\overset{\wedge}{3}12 = \overset{\wedge}{1}\overset{\wedge}{2}\overset{\wedge}{3}45$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\overset{\wedge}{1}\overset{\wedge}{2}\overset{\wedge}{3}12$ und dabei das 3te Achtel stets als Auftakt behandeln; sei die Schreibart $\text{♩} \text{♩} \text{♩}$ oder $\text{♩} \text{♩} \text{♩}$ stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:



Allegretto.

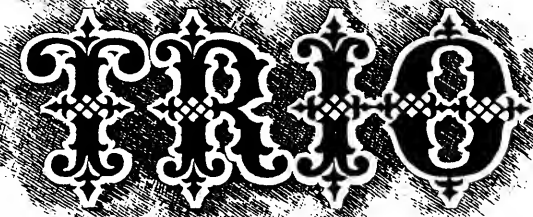
Scherzo.



Violoncello.



*Ihre Durchlaucht
Frau Marie Magdalene Fürstin von Venburg*



für Violin Viola und Violoncello

K. BISCHOFF

5^{tes} WERK

Durch das einstimmige Urtheil der Herren
Franz Lachner, Dr. Louis Spohr u. Joseph Strauss

mit dem von der Deutschen Tonhalle
ausgeschriebenen Preise gekrönt

Eigenthum des Verlegers

MANNHEIM bei K. FERD. HECKEL

Preis fl. 3 54. Thl. 2 5 Ngr.

WIEN bei C. Haslinger, C.A. Spina & F. Gloggl. PARIS bei Brandus & Co LONDON bei J.J. Ewer & Co MOSKAU bei J.J. Gröfßer

731.

**MERTON COPYING
SERVICE**

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3304